Stephen Sneeman
1787. s/n

New Instructions

FOR THE

German Flute

Containing the Easiest and most modern Methods for Learners to play;

To which is Added

a favorite Collection of Minuets, Marches, Song Tunes, Duets, &c.

ALSO

The method of double Tonguing, And a complete Scale and description of

of the GERMAN-FLUTE with all the additional Keys.

Invented by

W. Tutet

Pr. 1/6.

LONDON; Printed & sold by Longman & Broderip N.º 26, Cheapside.

NEW INSTRUCTIONS

for the

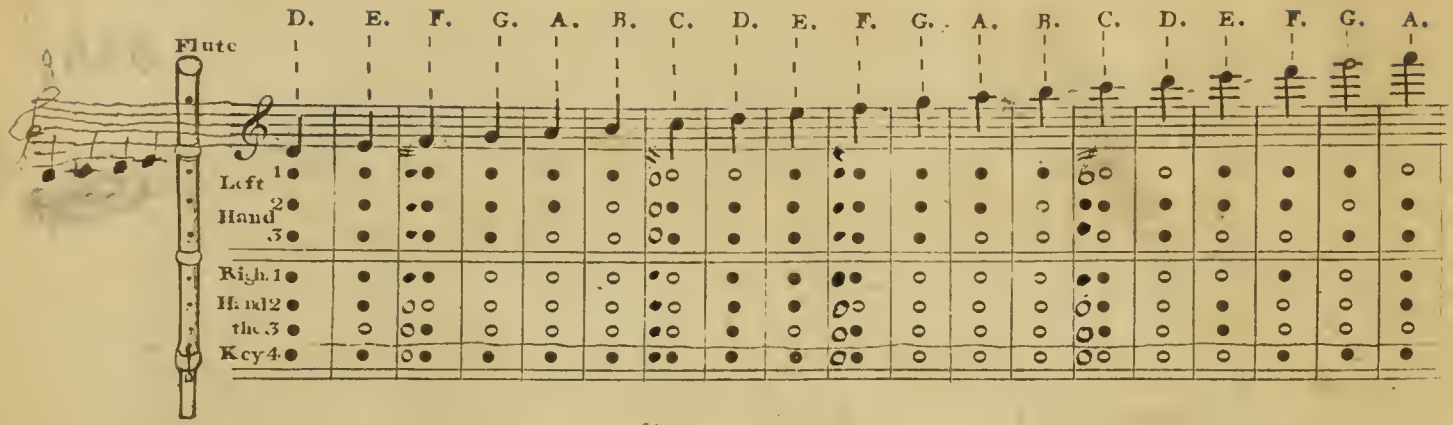
GERMAN FLUTE

and the

Method of DOUBLE TONGUEING with proper Examples.

THE firſt Thing to be learnt on this Inſtrument, is to make it Sound; Obſerve therefore, your Lips muſt be cloſe, except juſt in the middle to give Paſsage to the Wind, and likewiſe contracted ſmooth and even, reſting the Flute againſt the under Lip; place the mouth Hole juſt under the opening of your Lips, and blow gently down the Flute, turning it outward or inward 'till you make it Sound, paying no regard to putting any of your Fingers on the Holes, 'till you can blow with eaſe, and readily bring out the Tone. Secondly, when you can make the Flute ſpeak, put down the 1ſt 2d and 3d Fingers of your left Hand, gradually after each other, upon the three Holes that are neareſt the mouth Hole, blowing three or four times to each Finger you put down, to get the right Tone: Next alſo put down the three firſt Fingers of your right Hand, upon the three remaining Holes, the fourth or little Finger of the ſame Hand being kept in readineſs to touch the Key, as occaſion may require.

A Scale of all the Natural Notes.



Above is a Scale of all the natural Notes, and under each Note is repreſented the 7 Holes of the Flute, ſhewing the method of ſtopping each Note; the black Dots ſignifying the Holes that are to be ſtopped, and the others the Holes that are to be left open, as for inſtance, to Sound the firſt D, all the Holes muſt be ſtopt, as appears by the 7 black Dots immediately under it, which being done blow gently, and you'll Sound the firſt and loweſt Note.

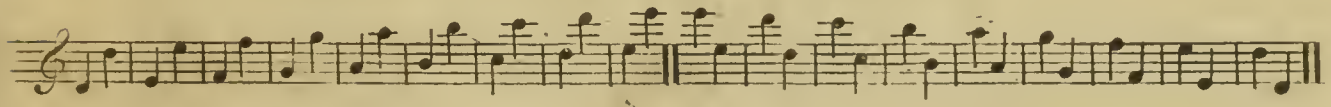
To Sound E, the third Finger of your right Hand muſt be unſtopt, and ſo gradually moving your Fingers off and on, as the Scale directs, obſerving to blow pretty ſtrong for the high Notes, likewiſe to place your Lips cloſer, and move your Tongue nearer to your Lips for each Note.

All the Notes above G are called in Alt, to diſtinguiſh them from thoſe below; for you muſt obſerve, there is but ſeven Letters in Muſic, viz. D, E, F, G, A, B, C. All the Notes above C, in Alt, are called double, D, double E, double F, double G, and double A. I would not adviſe the

Learner to attempt going beyond double D, the Notes above being too difficult for a Beginner.

When you have made yourfelf thoroughly acquainted with the Scale of natural Notes, and likewife got the Names of the Notes by heart, you are in the next place to have recourfe to the following Example.

Dodging Notes or Eights afcending.



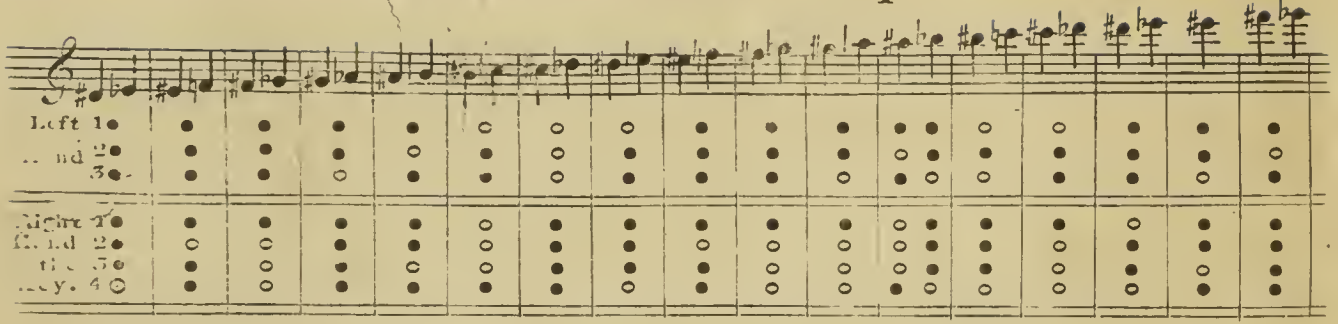
This Example is defignd to make you perfect in blowing the Octaves, you muft alfo give attention whether you Sound them properly in Tune, for the German Flute is but an imperfect Inftrument, and very much fo if not guided by the Ear; therefore I would advife all Practitioners to pay a due regard to the rifing or falling of Octaves.

Flats. Sharps. Naturals.

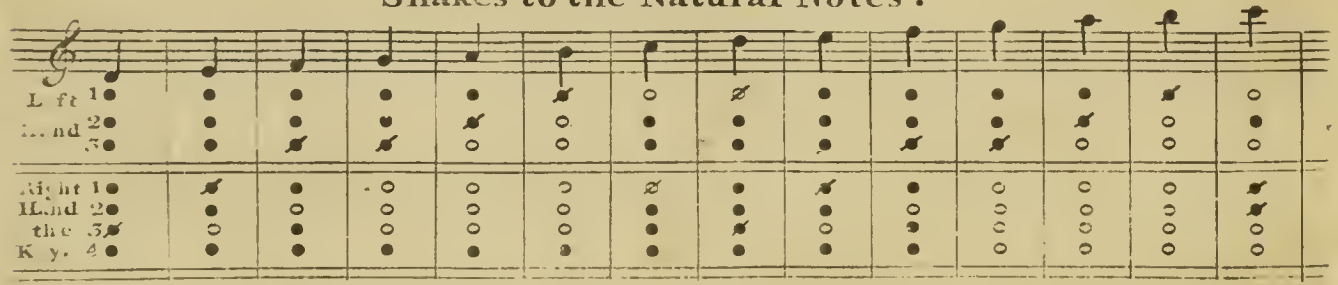
B. E. A. D. G. F. C. G. D. A. F. C. G. D. A.

Flats, Sharps, and Naturals, are three Characters of great Ufe in Mufic, viz. a Flat being placed before any Note, makes it half a Note lower than it is naturally. A Sharp being placed before any Note, makes it half a Note higher than it naturall is; and a Natural reduces any Note that is Flat or Sharp, to its primitive Sound or ftate; for if Flats or Sharps, be placed at the Beginning of any Tune or Leffon, it effects every Note upon that Line or Space, through the whole Tune, unlefs contradicted by a Natural

A Scale of Flats and Sharps.

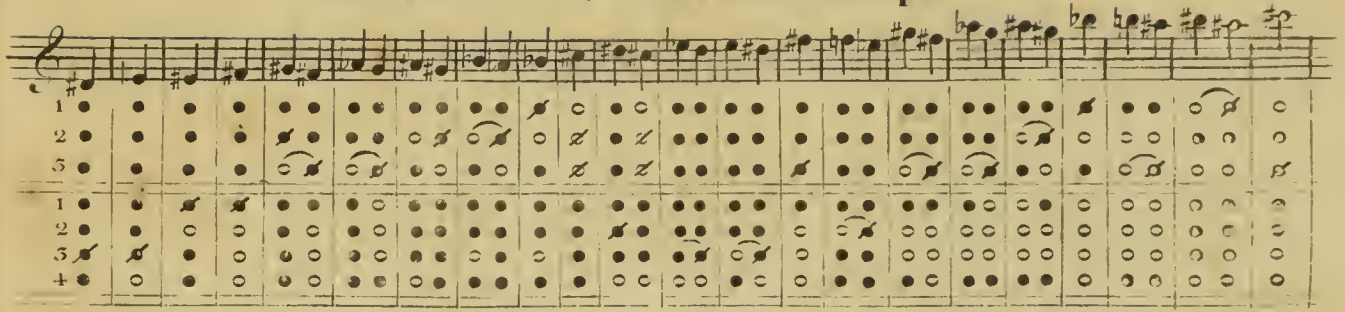


Shakes to the Natural Notes.



The mark ✓ signifies that your Finger muft be kept on the Hole after you Shake, & this ✓ to be kept up.

Shakes to the Flats and Sharps.

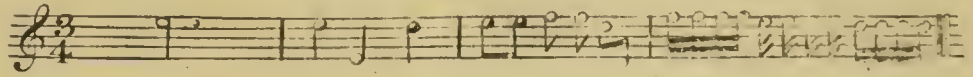


Common Time.

A Semibreve is as long as 2 Minims. or 4 Crotchets. or 8 Quavers. or 16 Semiquavers. or 32 Demifemiquavers.

Tripple Time.

A dotted Minim is as long as 3 Crotchets. or 6 Quavers. or 12 Semiquavers.



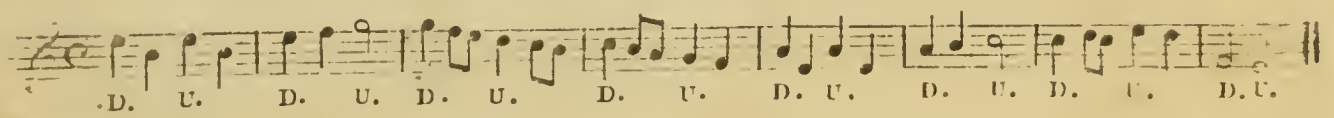
There are two forts of Time, Common and Tripple; Common Time, conſiſts of either 1 Semibreve 2 Minims, 4 Crotchets, 8 Quavers, 16 Semiquavers, or 32 Demiſemiquavers, in a Bar, and is to be known by the following marks C ¢ Ɔ or $\frac{2}{4}$ The firſt of which C denotes a ſlow Movement.

the next a little faſter, and the other two briſk, airy, Movements. The firſt three of theſe Characters contain each to the Value of a Semibreve in a Bar, which muſt be held as long as you can moderately count four; the laſt contains never more than a Minim, two Crotchets, or four Quavers, &c. in a Bar, this is commonly called French Time. Tripple Time is known by theſe Characters, $\frac{3}{4}$. $\frac{3}{8}$. $\frac{6}{8}$. $\frac{6}{4}$. $\frac{12}{8}$. the firſt two of theſe Characters is Minuet Time, one contains three Crotchets in a Bar, the other three Quavers, tho' in reality they both anſwer one end, only $\frac{3}{8}$. is generally play'd ſomewhat quicker. The three remaining Characters are always marked at the Beginning of Jiggs, &c. the firſt $\frac{6}{8}$. contains ſix Quavers in a Bar, the ſecond contains ſix Crotchets, and the laſt twelve Quavers, theſe Characters in fact anſwer one and the ſame end, as in courſe of Practiſe the Learner will diſcover an Explanation would only lead the mind into a greater Labyrinth. When a Point or Dot, is added to the right ſide of any Note, it ſignifies that Note muſt be held half as long again, as for Example, a dotted Semibreve, thus 𝅝. is as long as three Minims; a dotted Minum 𝅗𝅥. is as long as three Crotchets, &c. The Tails of Notes may be turned up or down for the conveniency of tying together, thoſe above the middle Line being turned down, & thoſe below turned up.

Of beating Time.

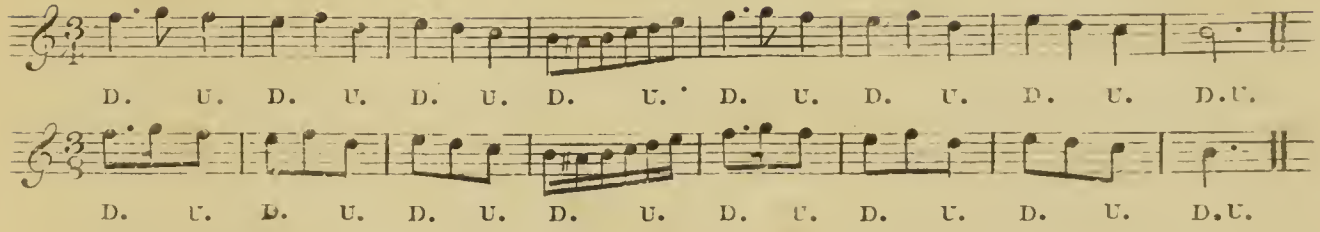
In Common Time where any of theſe marks are ſet 𝄴 𝄵 𝄶 or $\frac{2}{4}$. the Foot muſt go down at the Beginning of every Bar, and riſe at the half or middle of the Bar, as in the following Example, where the D. ſhews where it muſt go down, and the Letter U. where it muſt riſe.

Example.



In Tripple Time where any of thefe marks are fet $\frac{3}{4}$ $\frac{3}{8}$ the Foot muft go down with the firft and rife with the third.

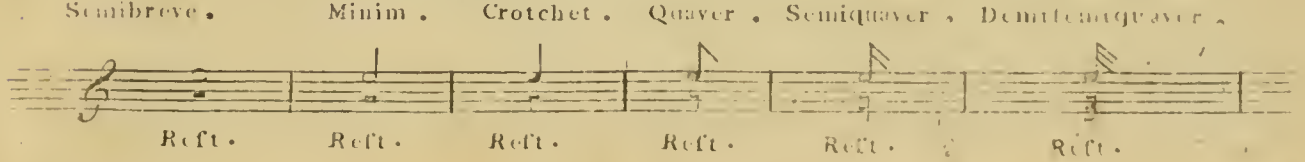
Examples.



The fame Rule ferves for $\frac{9}{8}$ which fometimes occurs, for there the Foot muft keep down at the firft fix, and rife at the three laft. Where you fee the marks $\frac{6}{4}$ $\frac{6}{8}$ $\frac{12}{8}$ your Foot muft go down at the Beginning, and rife in the middle, it being as Common Time, half up and half down.

In beating Time, the Heel of your Foot fhould be kept down, to avoid making a difagreeable Noife, the Toe being fufficient and genteeleft for dividing the Time.

Example of Refts.



When you fee thofe marks which are called Refts, and underftood by the foregoing Example, you are to ceafe playing the length or time of thofe Notes over them, from which they take their Names.

A Paufe is marked thus 𝄐 and at fuch a Mark, all the Performers in a Concert ftop fhort a Mo--ment, in order to ioin again with the greater effect, and is often fet over the finifhing Note of a Song or Lefson.

Of Repeats.

A Repeat is marked thus, 𝄋. or 𝄆 and fignifies that fuch a Part of a Song or Lefson muft be played over twice, from the places whereon they are fet. Bars are Lines drawn acrofs the five Lines, thus, | | | A Double Bar, thus, || or thus, 𝄆𝄇 the firft of which fignifies, that the Strain ends there; the laft of thefe having two Dots on each fide, denotes that the Strain muft be played twice over. The Treble or G Cliff, is marked thus, 𝄞 A. Direct, is thus commonly at the End of a Stave, to fhew the Place of the firft Note in the next Stave.

Of Graces.

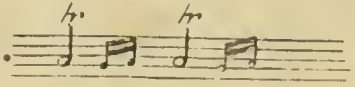
The principal Ornament or Grace in Mufic, is a Trill, commonly called a Shake, marked thus, *tr* over the Note, the Shake or Trill is made from the Note or half Note above the Note to be fhook fo that if you would fhake D, you muft Sound E firft, which prepares for the Shake, & then fhake the Finger quick and evenly on the fixth Hole, concluding with it on, but the Preparation & Shake are to be done in the fame Breath; all other Notes that are fhook, except this D, have a Single Rellifh, commonly called a Double Rellifh, but I think improperly, which is Perform'd by founding the Note above the Note fhook, and concluding on the Note fhook.

Ex.

If E. is to be ſhook where F is Sharp, blow the F and in the ſame Breath put down the Finger on the 5th Hole and ſhake with the Finger on the 4th Hole, touch the 6th Hole, and conclude with the Note ſhook, as in the Example; therefore you ſee that the Notes immediately above and below the Note to be ſhook muſt be touch'd to compleat this Shake, otherwiſe it will be but an imperfect one. To make a Shake on E. where F. is natural firſt blow F and in the ſame Breath riſe up the Finger on the 6th Hole and Shake with the Finger on the 5th Hole concluding with it down. To Shake F. Shake with the Finger on the 4th Hole concluding with it down. To Shake G. Shake with the Finger on the third Hole. To Shake A. Shake with the Finger on the 2d Hole. To Shake B. Shake with the Finger on the 1st Hole, concluding with the Finger down for each. To Shake C. natural blow the middle D, and Shake with the Finger on the 4th Hole, concluding with it off. To Shake C. Sharp blow the middle D. and Shake with the Fingers on the 2d and 3d Holes, together concluding with them off. E. F. G. A. and B. in Alt, are ſhook the ſame way as thoſe below, only with a ſtronger Breath to each Note, C. Natural in Alt, the Shake of it being very diſagreable and harſh to the Ear, is for that reaſon never ſhook & to Shake C. Sharp in Alt, Sound and Shake with the Finger on the 4th Hole, concluding with it down. All Notes that are ſhook, require the Notes immediately above and below them to be touched, and to conclude on the Note ſhook, the loweſt D. excepted, there being no Note lower than itſelf; alſo note that Shakes are always performed in the ſame Breath.

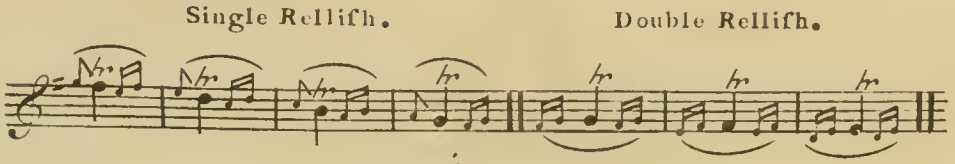
There is another Grace which I have not found any where treated of & deſerves much to be noti'd and ſet in a clear which if I may be permitted the Liberty, might with propriety be called a Double Rellish and is a Shake or Trill, Peformed thus, To Shake A. with a Double Rellish, firſt blow G. Shake with the Finger on the 2d Hole, touch G. again and conclude with the Note ſhook, and all in the Breath as in the following Example.

Ex.



The above Example has a very agreable and pleaſing effect on the Ear, where properly introduced.

Example of Snakes with a Single and Double Rellish.

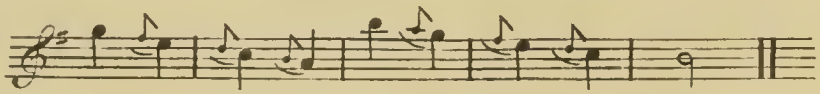


A Beat is marked thus, and is Peformed by founding and inftantaneoufly touching the Note below the Note founded.

A Slur is marked thus, and is placed over or under the Heads of fuch Notes as are to be played in a Breath.

A Slide is tipping with the Tongue, anticipated by one Note above that on which it is made and is never practifed but in defcending: 3d thefe little Notes are never reckoned in the Time, but are ufed to Grace, or fweeten the principal Note.

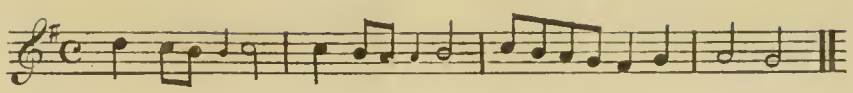
Example of Slides



A Port de Voix, is a tipping with the Tongue, anticipated by one Note below or one Note above that on which it is made, and blown or held almoft as long as the Note to which it belongs.

Port de Voix.

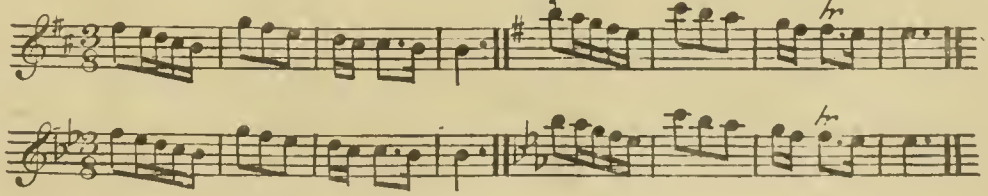
Ex.



Rules for Tranſpoſing Muſic.

Tunes for the Violin or Hautboy being ſometimes too low for the German Flute, an eaſy Method for putting them higher, is very uſeful; remember then that there are but two original Keys, a Sharp one, and a Flat one; a Key is not denominated Flat or Sharp from the Flats or Sharp marked at the Beginning of a Tune, but as the laſt Note called the Key Note requires a Flat or Sharp third to it.

Examples.

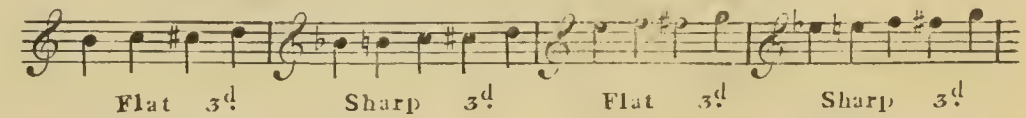


The two firſt of theſe are in a Flat Key, notwithſtanding the Sharps at the Beginning, and the other two are Sharp Keys, notwithſtanding the two or three Flats, the laſt Note B in the firſt Example called the Key Note has D for its third which is a Flat third.

The third Example has likewife D. for its 3^{d} but B. being flatted in the Cliff at the Beginning is thereby moved half a Note more diftant from D. and becoms a Sharp third the very fame properties belong to E. which is the Key Note to the 2^{d} and 4th Examples.

In order to know a Sharp 3^{d} and a Flat 3^{d} I muft obferve that the firft confifts of five half Notes or Semitones and a Flat 3^{d} confifts of four.

Explanation of the four Examples.



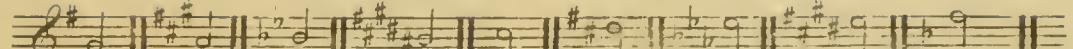
This holds good for all variety of Keys in the whole Syftem of Mufic, but not alfo that in all Flat Keys, the 6th and 7th muft be Flat, as well as the 3^{d} and in all Sharp Keys, the 3^{d} 6th and 7th muft be Sharp, the fourth remains Flat in all Keys, and confifts of fix half Notes, but this and alfo the 6th and 7th are too often omitted in the Cliff, through the Ignorance or Carelefsnefs of Maflers and Tranfcribers, from hence it is evident that all Harmony there is really but two Keys, one Sharp & the other Flat.

If the Mufic you want to tranfpofe is in a Sharp Key, the firft following Table will fhew in howmany different Keys higher or lower you may put it, with the proper Sharps and Flats at the Beginning, the fecond Table being a rule in the fame manner for Flat Keys.

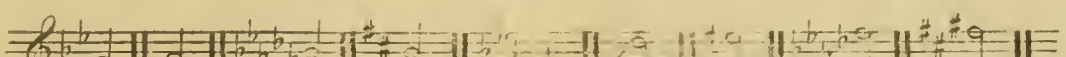
And although the feven Notes in Mufic admit of greater variety, I fhall only make thofe Keys with their proper Signatures which are in general Ufe and moft practicable.

The Tables of Tranſpoſition.

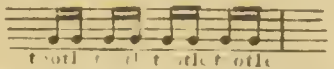
First Table

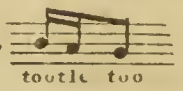
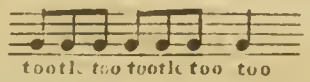


Second Table



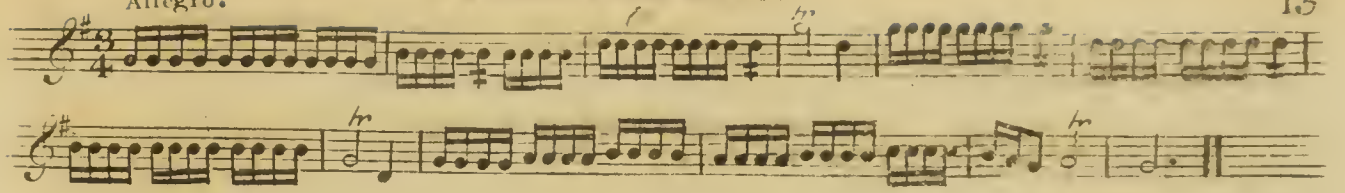
The Method of Double Tongueing.

The Double Tongueing is of that importance to a Performer on the German Flute, that no one can be a finiſh'd Player without it, it gives ſpirit and fire to the Allegro's, awakens the attention of the Hearers in the Largo's, and renders all difficult paſſages in Muſic eaſy, and is attended with ſuch an amazing articulated execution, as ſurpaſſes all Imagination; the Method to arrive at this Point, is the Action and Reaction of the Tongue againſt the Roof of the Mouth, pronouncing the Words tootle, tootle, tootle, to yourſelf, which done, for a few Minutes try to do the ſame with the top Piece of your Flute, articulating the above tootle, tootle, tootle, ſeveral times running as faſt as you can, not to looſe Sound of your Embouchure, making the Reaction as diſtinct and clear as the Action, which when attained to, then add the other Pieces of your Flute, putting your Fingers on the Holes, taking care that your Tongue and Finger go together, which is the chief difficulty. You are to obſerve in the firſt Leſſon for the Double Tongue, that the Word tootle expreſſes two Notes thus,  making the Tongue move as equal as poſſible, or in the ſame time an exact and ſtrict diſtance from one Note to another, ſtriking each Note as if they were ſtruck with a Hammer, which is all that is wanted (when you are perfect

articulation of the above Notes) to enable you to play any allegro where the Note run in even Numbers as 2.4.8.12. &c. But leaft you fhould find yourfelf at a lofs in the expreſsion of the laſt Bar but one, in the ſecond Leſson, as it differs greatly from the reſt, I thought proper to mention it here, tho' it is partly the purport of the ſecond Leſson, you muſt obſerve three Notes before you come to the Minim, in the above mentioned Bar, which is to be expreſsed by the Action, Reaction, and Action of the Tongue, thus  this paſsage frequently occurs in Pieces of Muſic, tho' in different Notes, but muſt be punctually obſerved. The Method of articulating and expreſsing the Notes in the ſecond Leſson where they run in odd Numbers and go by three and three the Word too, muſt be added, alſo to the Word tootle as above, thus and though they are all Wrote equal, yet you muſt reſt a little on every third Note, where the Word too falls on as the Example of the three Notes in the firſt Leſson ſhews, which Notes you will alſo find in the firſt Bar of the ſecond Leſson; we have but one more obſervation to make, which (we hope) will compleat the Pupil in the thorough Knowledge of the Double Tongue, which is that in the ſecond Bar of the ſecond Leſson, you will ſee ſix Quavers and a Crotchet, which muſt be expreſsed in the following manner, thus  The three Notes muſt be uſed in all Jiggs, and wherſoever they are intended to be played in the Time of one, be they Crotches, Quavers, or Semiquavers; ſome Authors have diſtinguiſhed theſe three Notes by a Figure of 3 over or under them, but as this Method is much diſuſed at preſent, we muſt direct our Pupils when at a loſs how to know them, viz. in counting the meaſure of ſuch Bars, by which means they will ſoon find out thoſe Notes that are to be played in the manner as above recited.

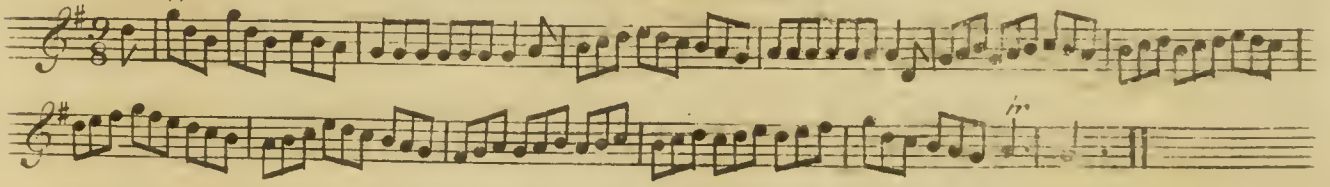
Allegro.

Lefson the Firft.



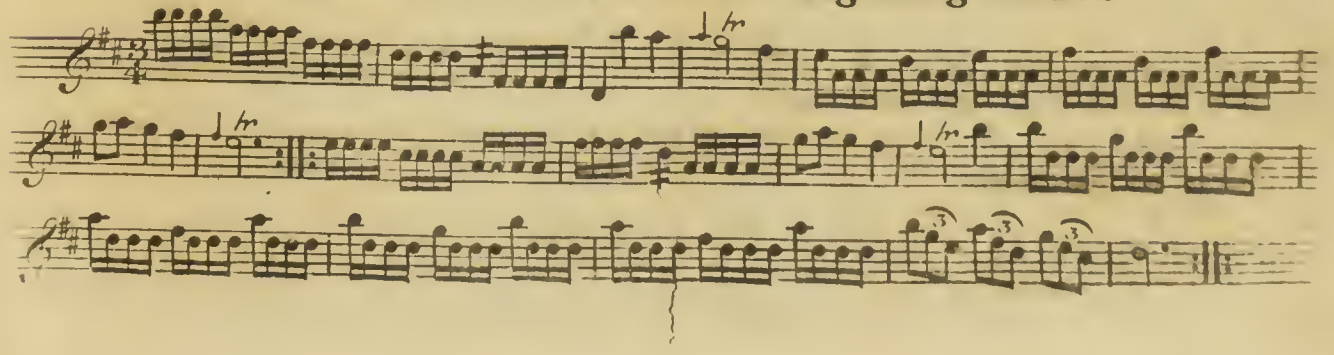
Allegro.

Lefson the Second.



By the obfervance of the forementioned Rules and Practifing thefe Lefsons there is no doubt but you will foon attain to it.

An Air wherein the Double Tongueing is ufed



God save the King.

Foote's Minuet.

Hope thou Nurse.

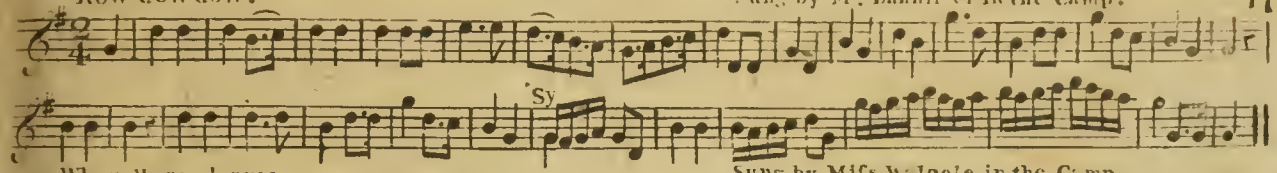
The Pantheon Cotillon

Hark the Huntsman began.

From the Easts breaks the Morn.

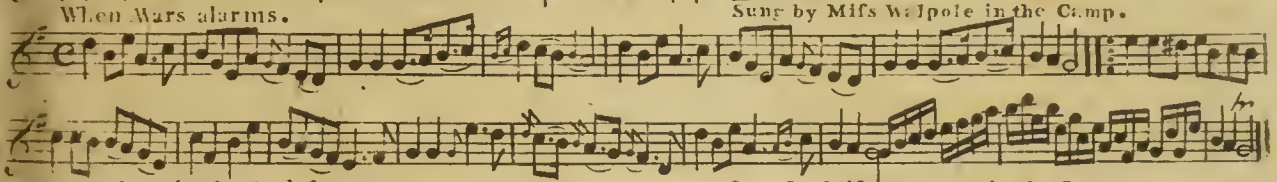
Row dow dow.

Sung by Mr Bannister in the Camp.



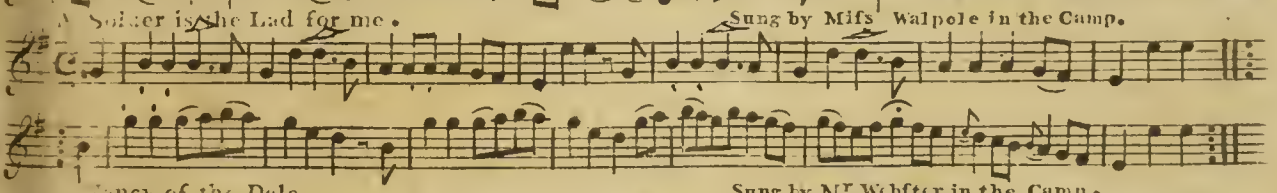
When Mars alarms.

Sung by Mifs Walpole in the Camp.



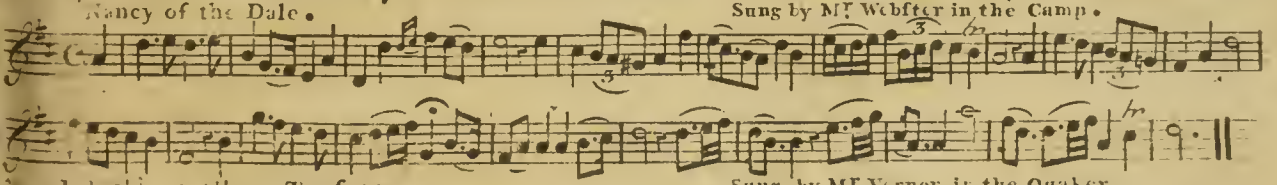
A Soldier is the Lad for me.

Sung by Mifs Walpole in the Camp.



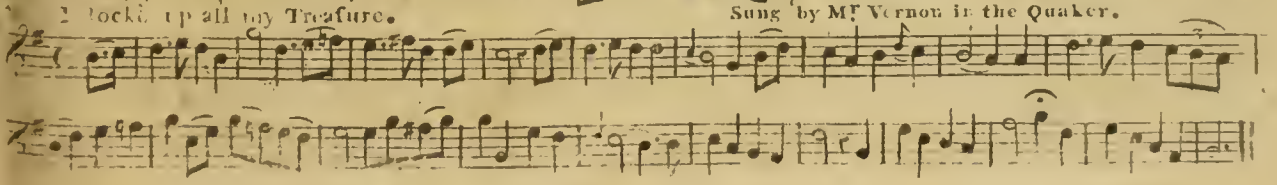
Nancy of the Dale.

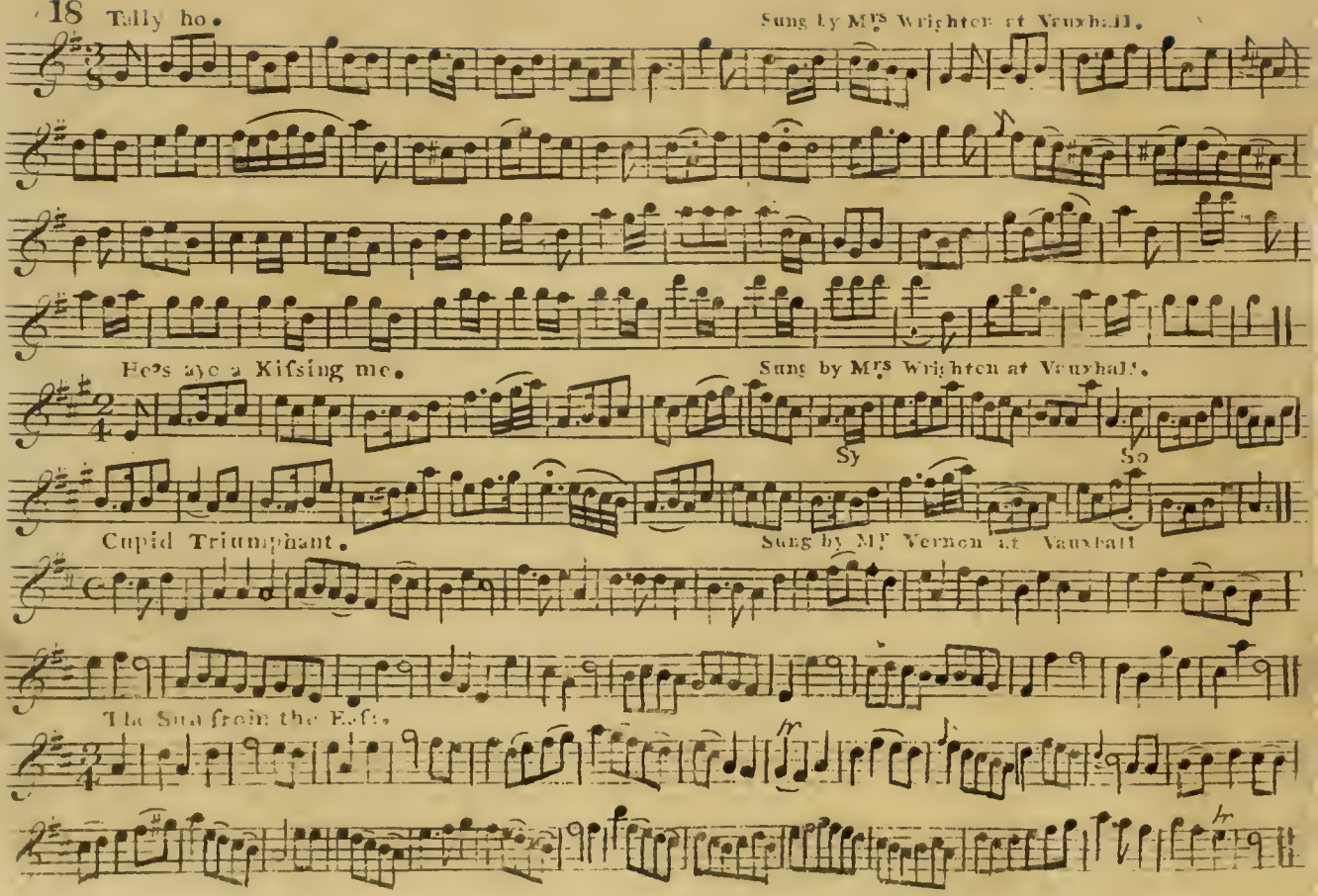
Sung by Mr Webster in the Camp.



Lock'd up all my Treasure.

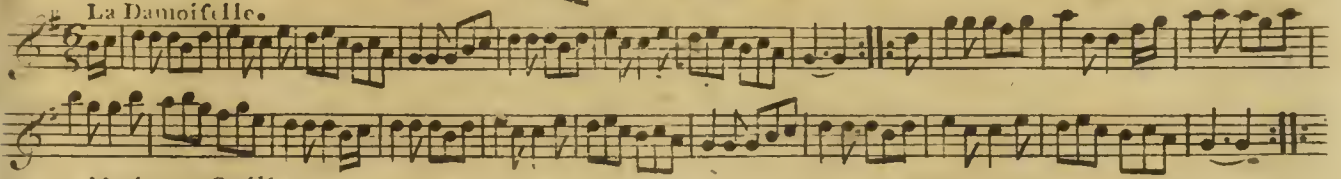
Sung by Mr Vernon in the Quaker.



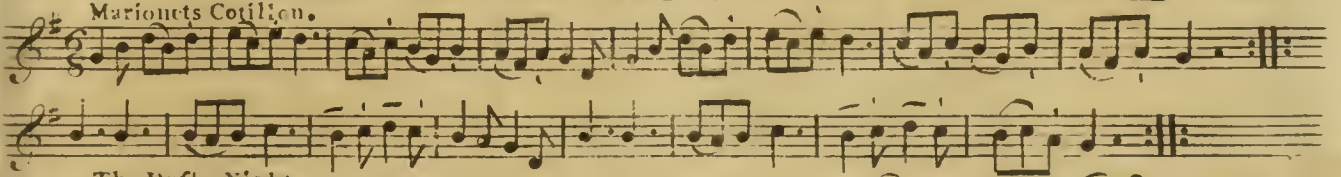

Tally ho.
Sung by Mrs Wrighten at Vauxhall.
Hers aye a Kissing me.
Sung by Mrs Wrighten at Vauxhall.
Sy
So
Cupid Triumphant.
Sung by Mr Vernon at Vauxhall
The Sun from the East.

Away to the Field.

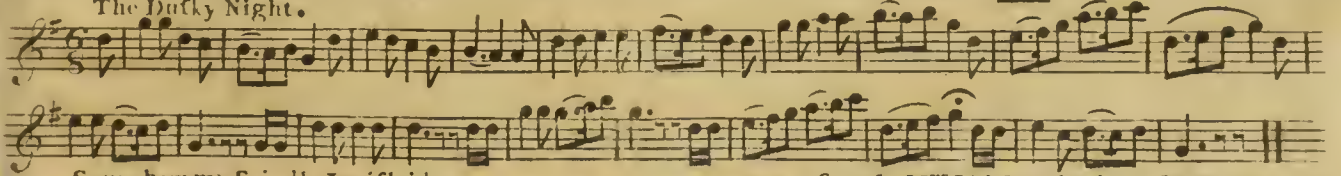
La Damoiselle.



Marionets Cotillion.



The Dusky Night.

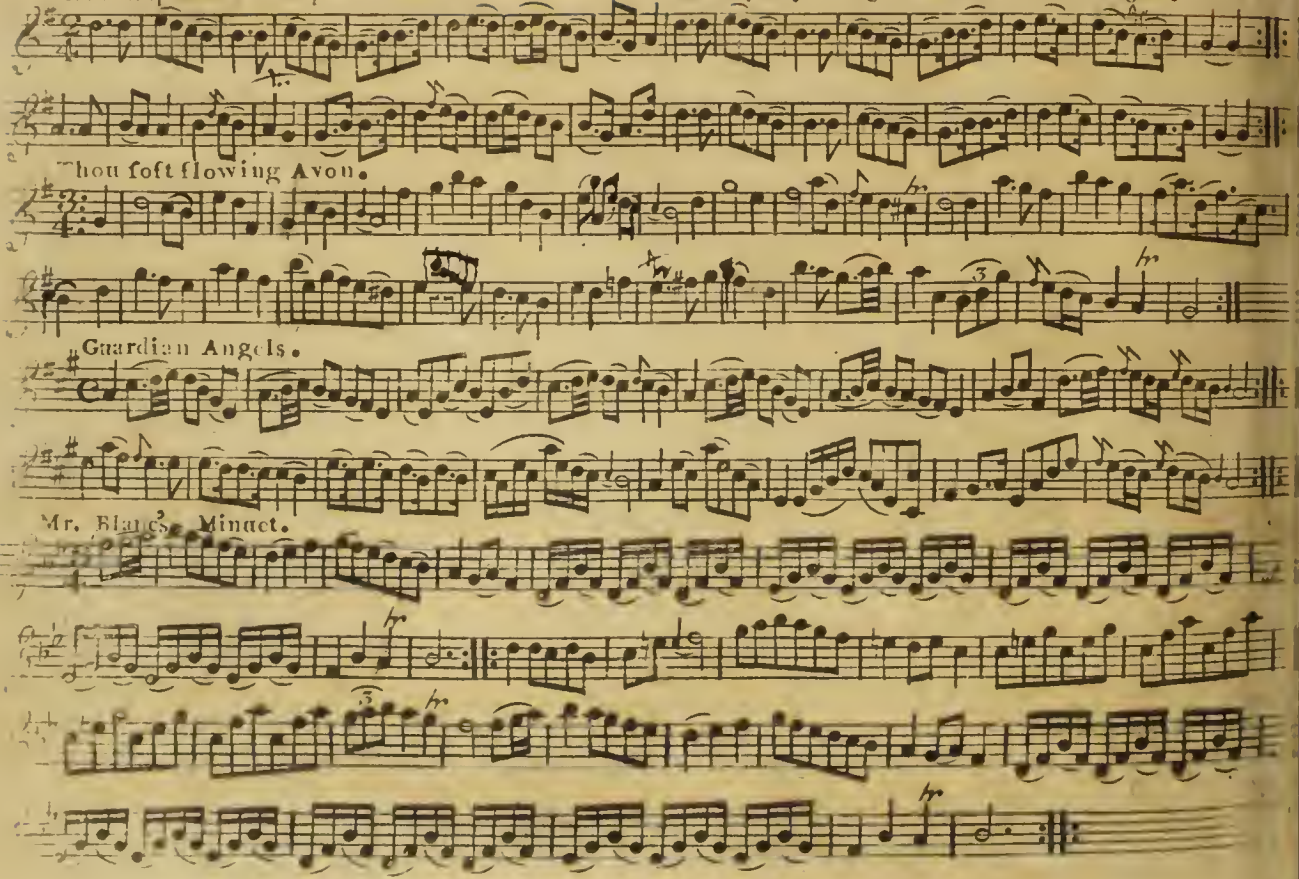


Some how my Spindle I miflaid.

Sung by Mrs Wrighten in the Deserter.

How imperfect is expression.

Sung by Mrs Abington in the Twelfth Night.



Thou soft flowing Avon.

Guardian Angels.

Mr. Blanc's Minuet.

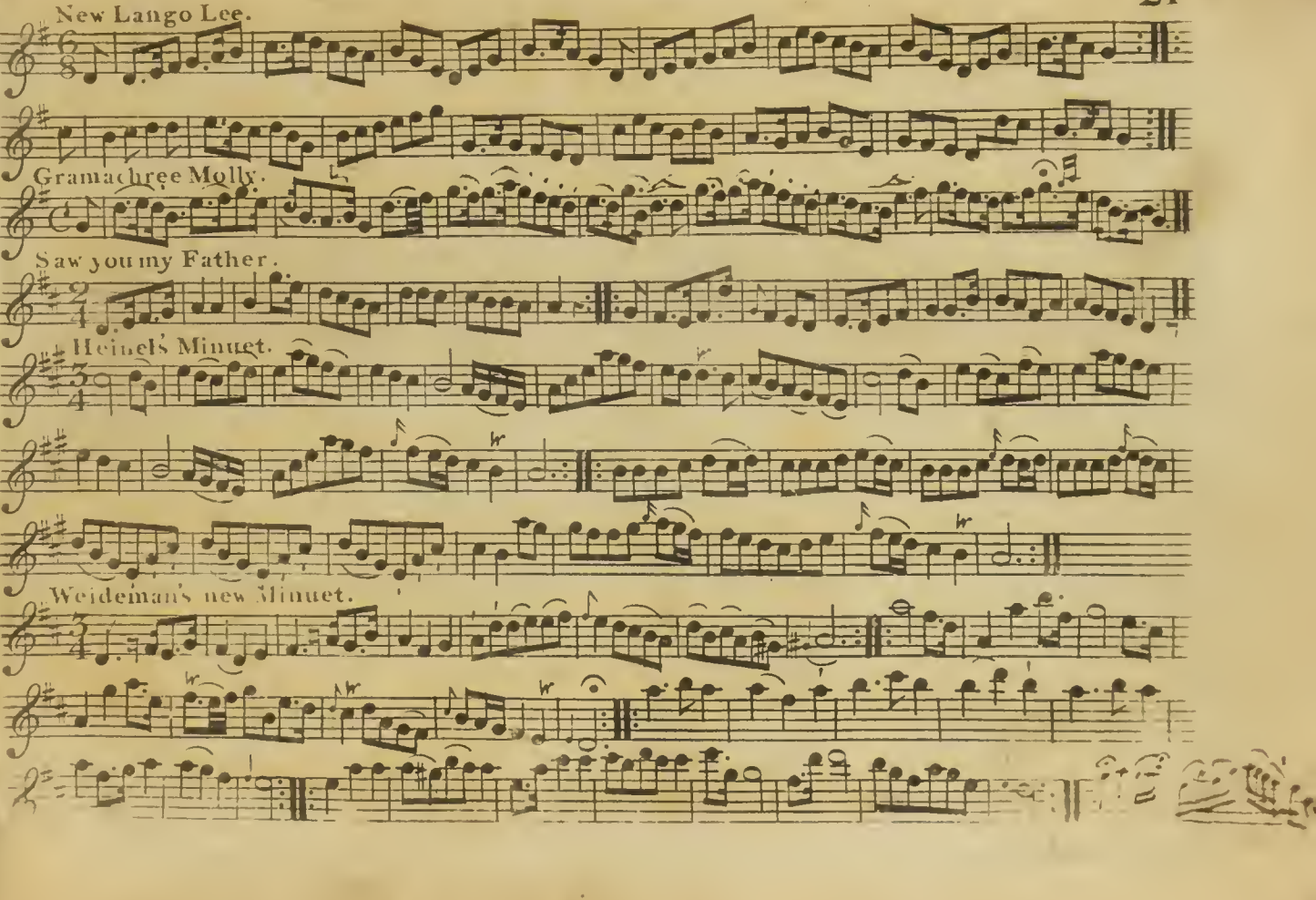
New Lango Lee.

Gramachree Molly.

Saw you my Father.

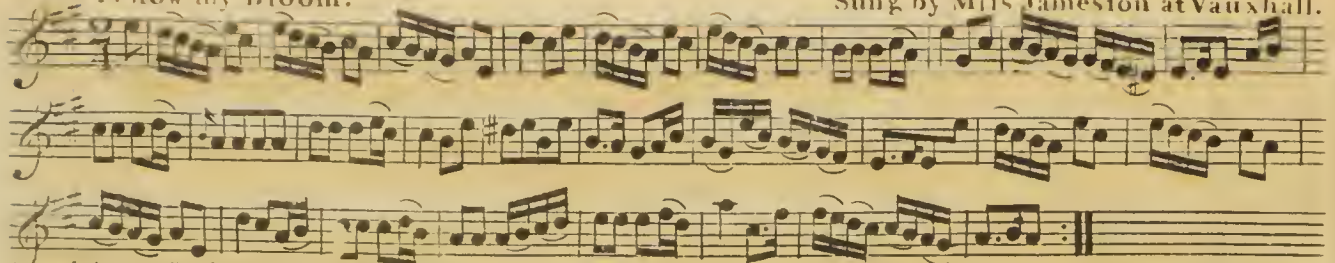
Heinel's Minuet.

Weideman's new Minuet.

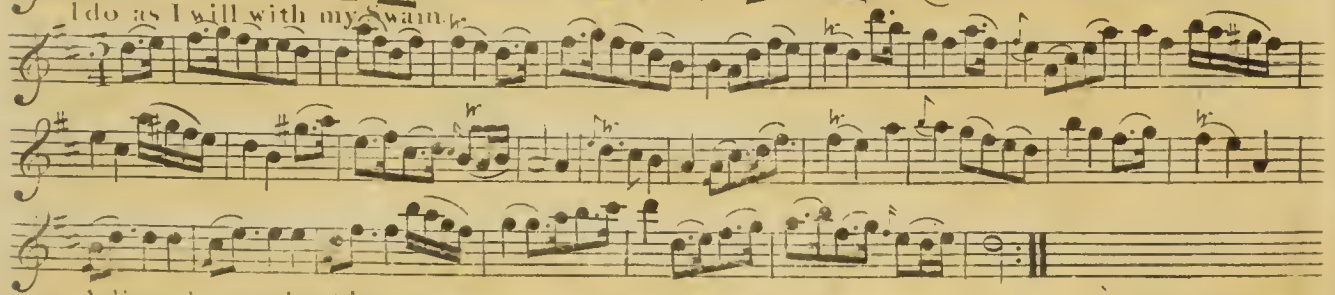


As now my Bloom.

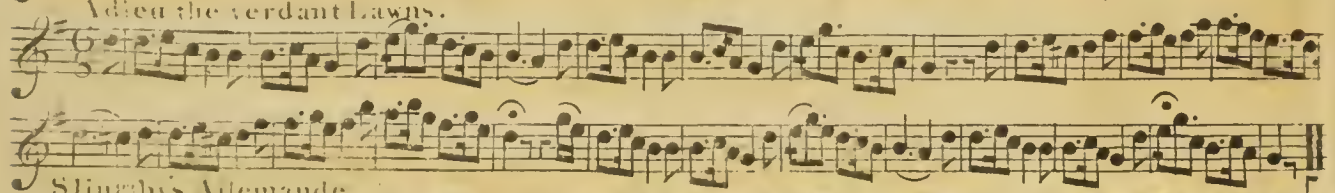
Sung by Mifs Jamesfon at Vauxhall.



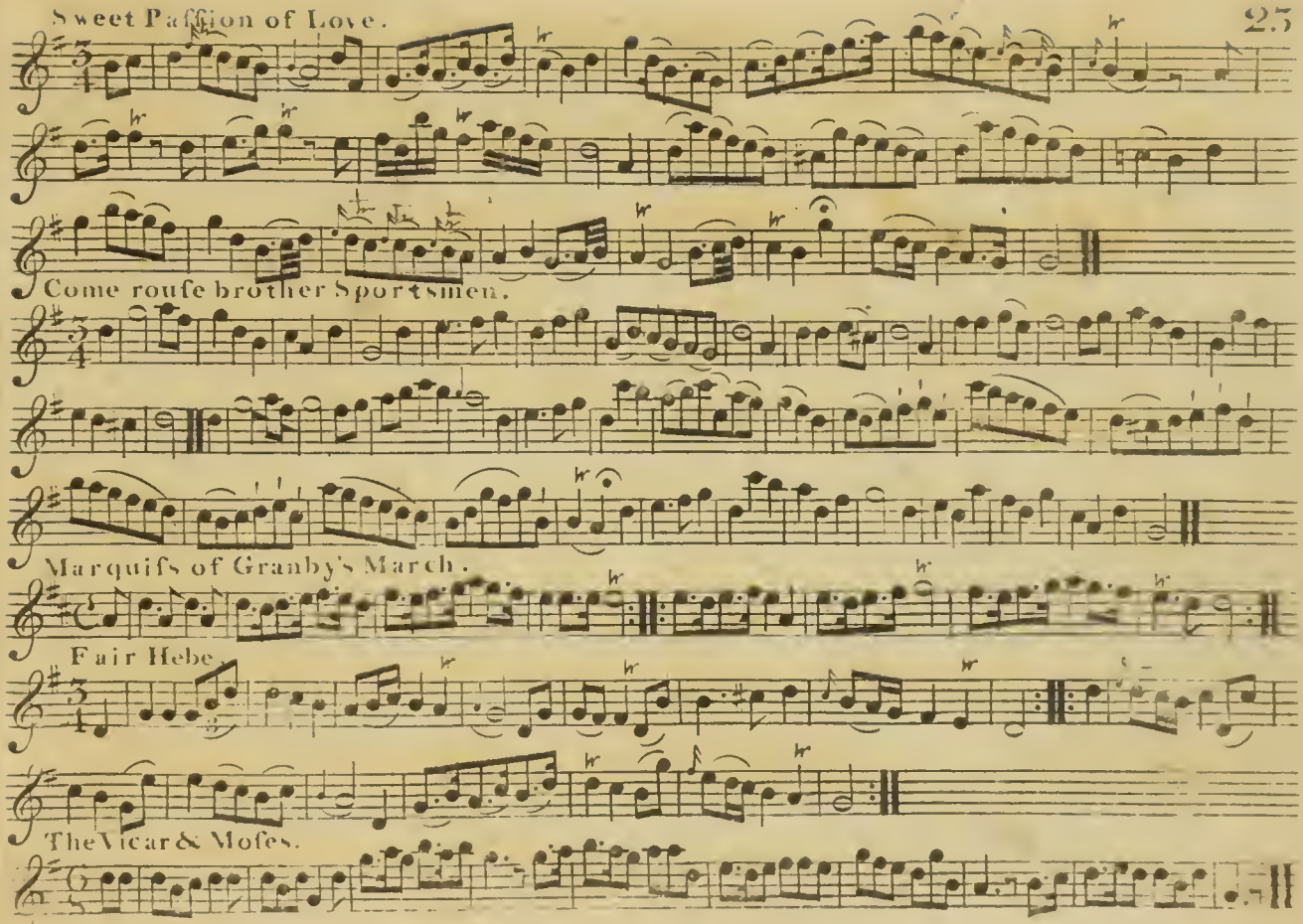
I do as I will with my Swan.

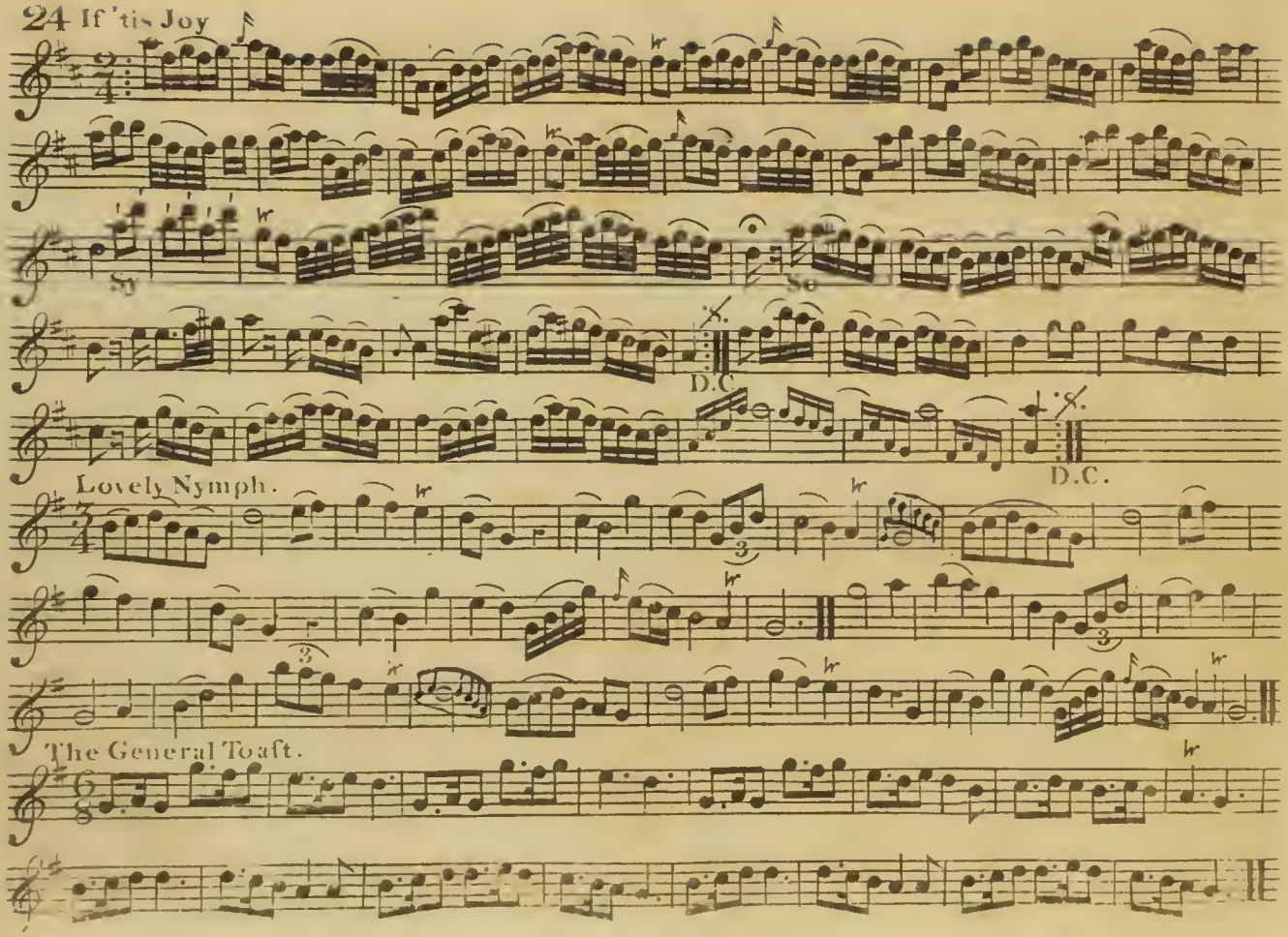


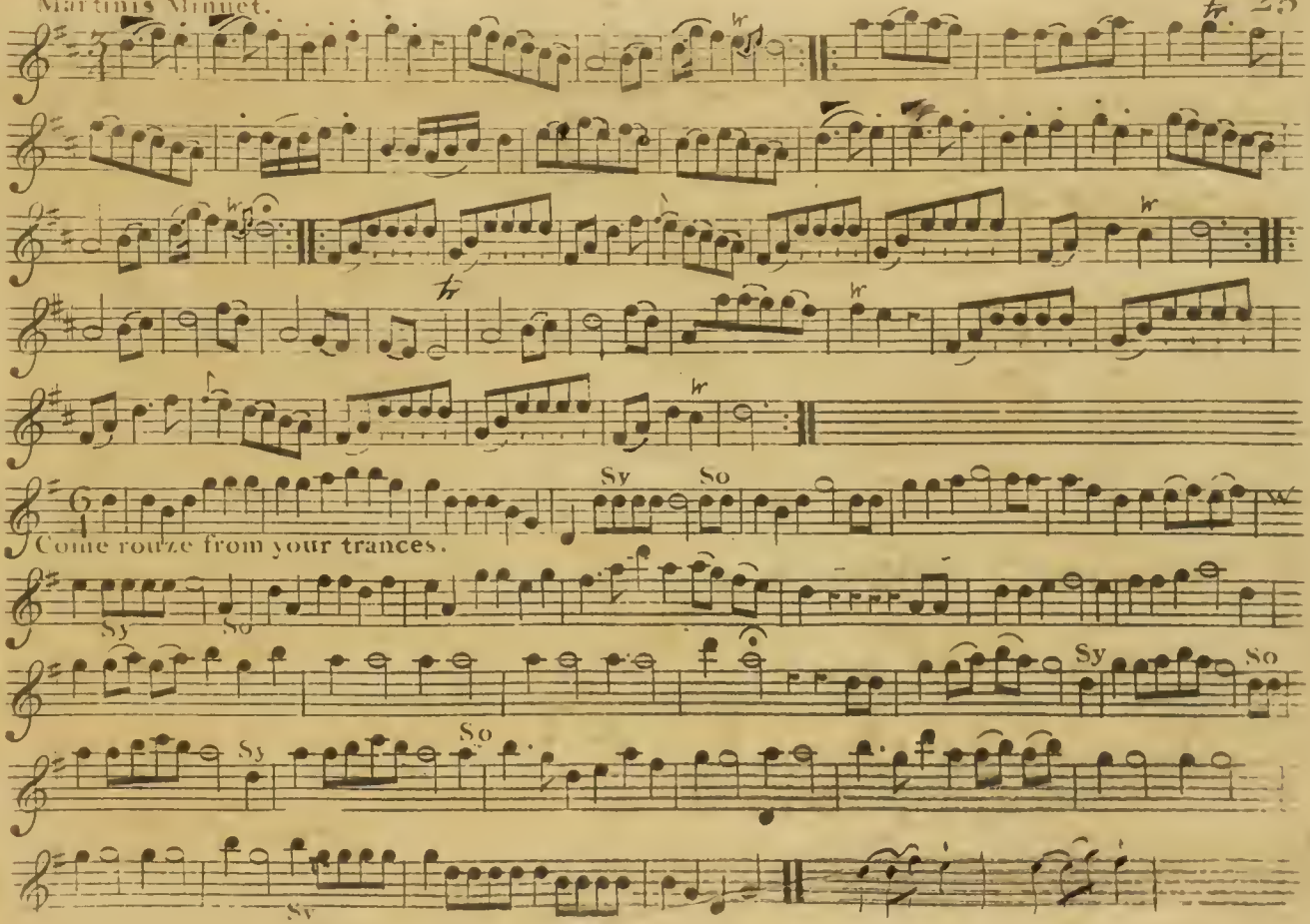
Adieu the verdant Lawns.



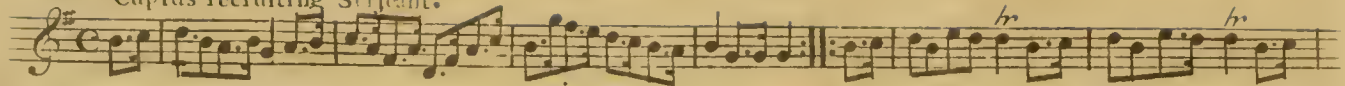
Slingsby's Allemande.

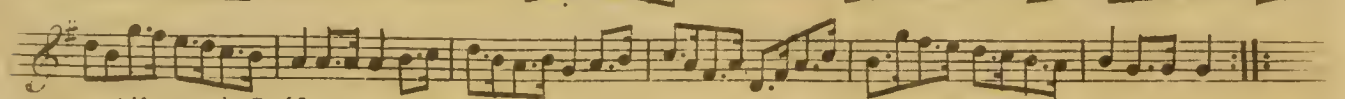

Sweet Paſſion of Love.
Come rouſe brother Sportſmen.
Marquiſs of Granby's March.
Fair Hebe.
The Vicar & Moſes.


If 'tis Joy
Sy
Se
D.C
D.C.
Lovely Nymph.
The General Toaft.

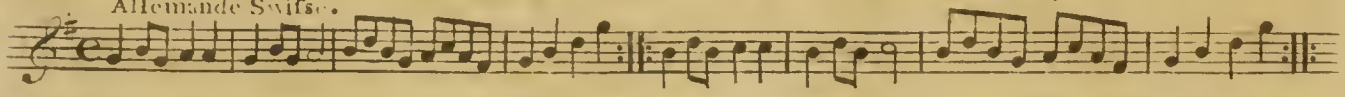

Sy
So
Come rouze from your trances.
Sy
So
Sy
So
Sy
So
Sy

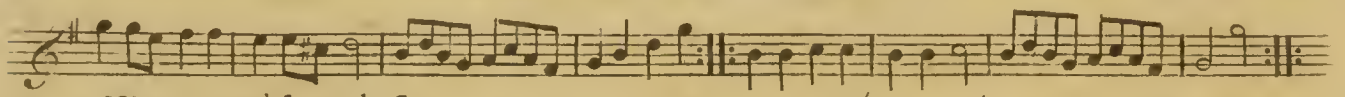
Cupids recruiting Serjeant.



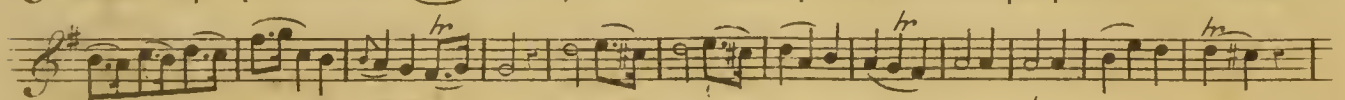


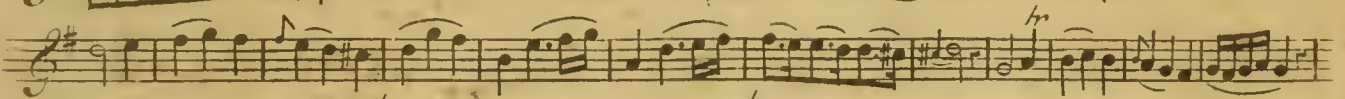
Allemande Swifse.



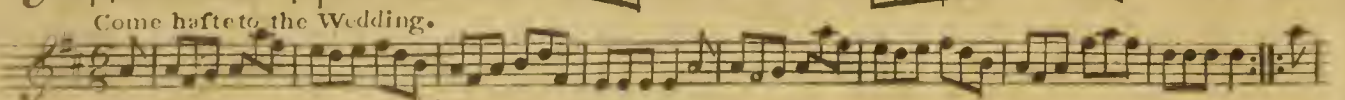


Water parted from the Sea.

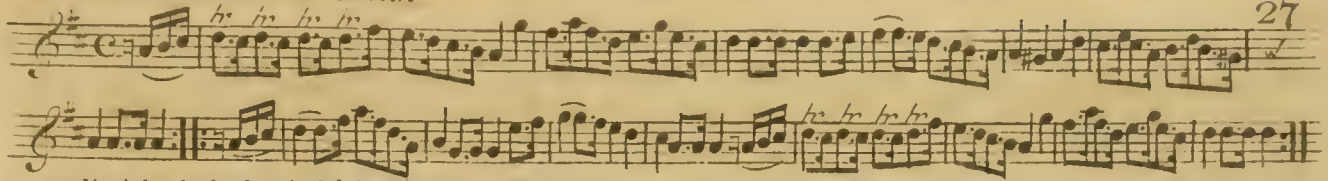




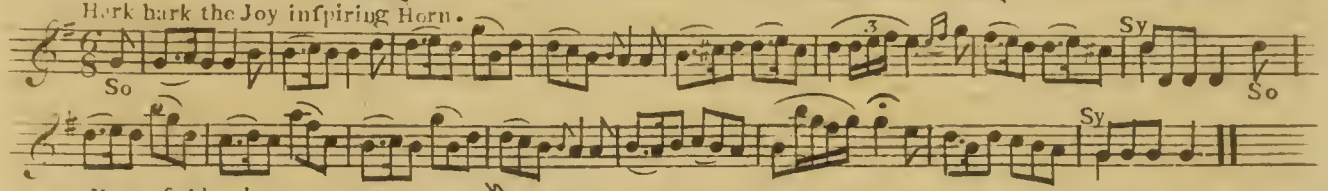
Come haste to the Wedding.



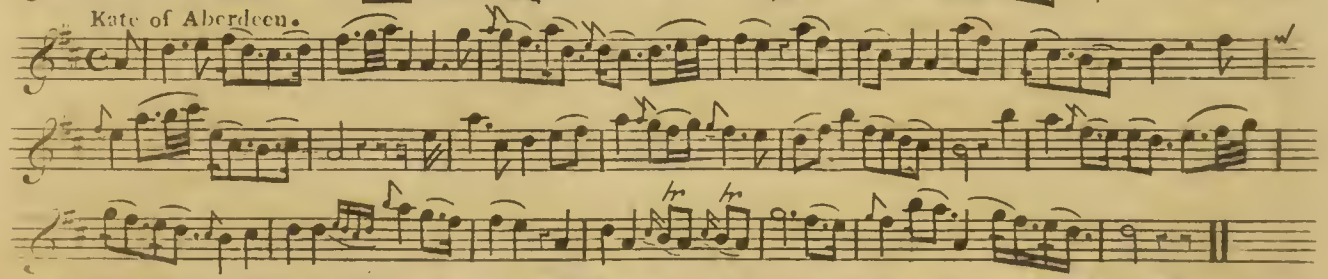
Duke of Glofters new March.



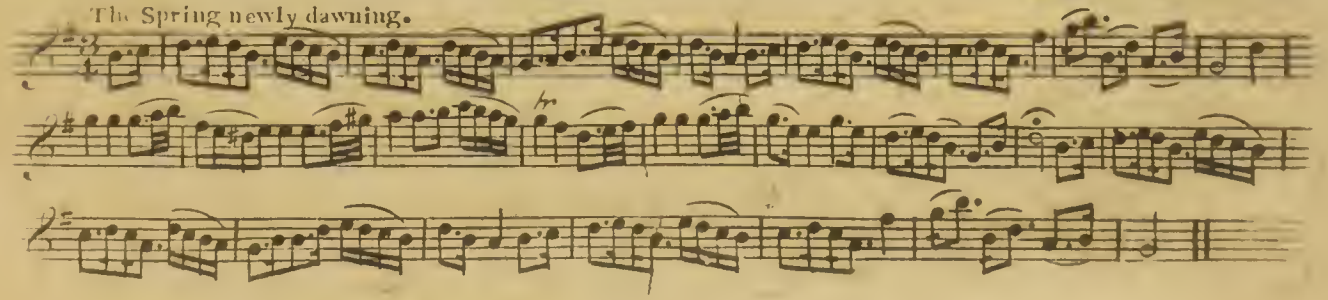
Hark hark the Joy inſpiring Horn.

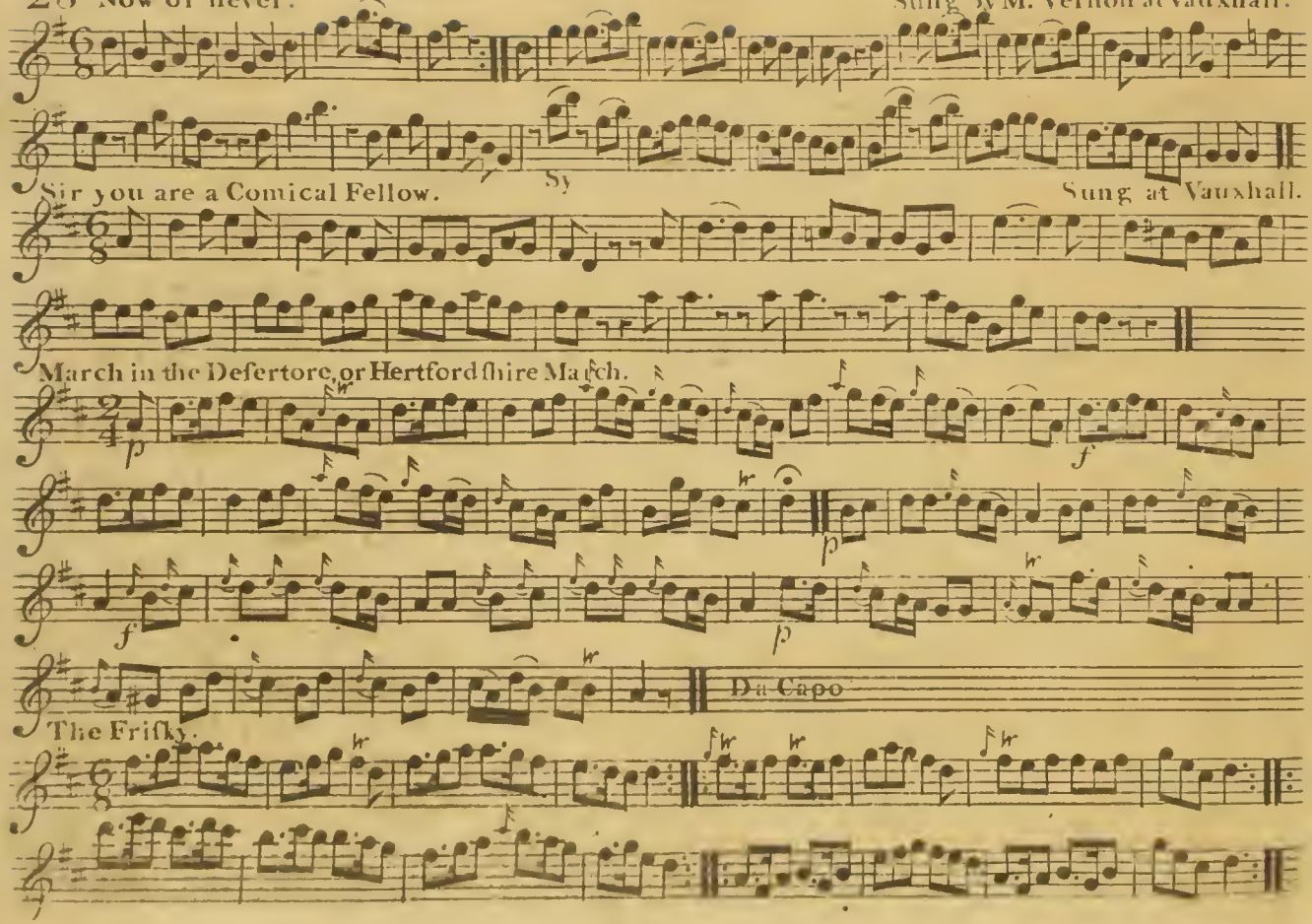


Kate of Aberdeen.



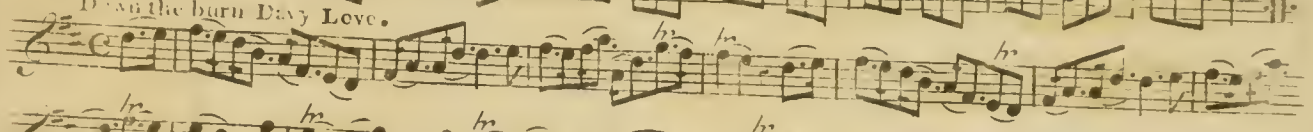
The Spring newly dawning.



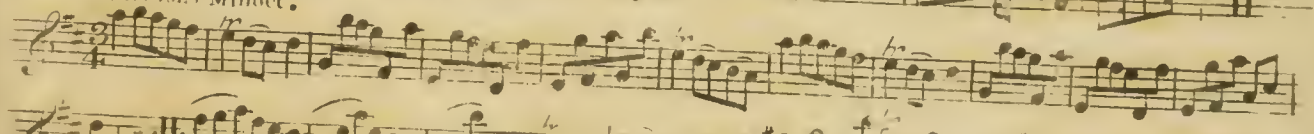

Now or never.
Sung by Mr. Vernon at Vauxhall.
Sy
Sir you are a Comical Fellow.
Sung at Vauxhall.
March in the Defertore, or Hertford shire March.
p
f
p
f
p
Da Capo
The Frisky.

The Sicilian Peasant.

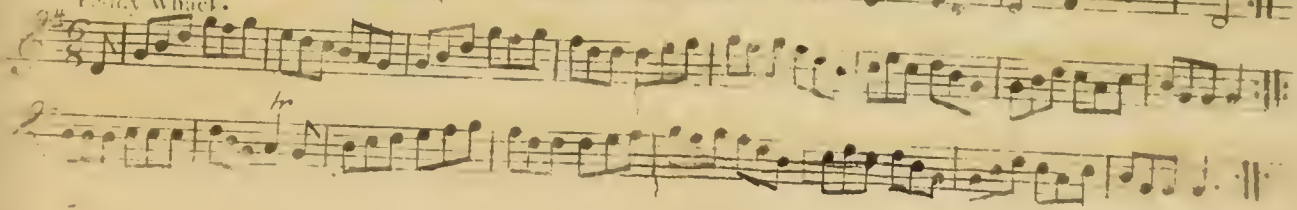
Down the burn Davy Love.

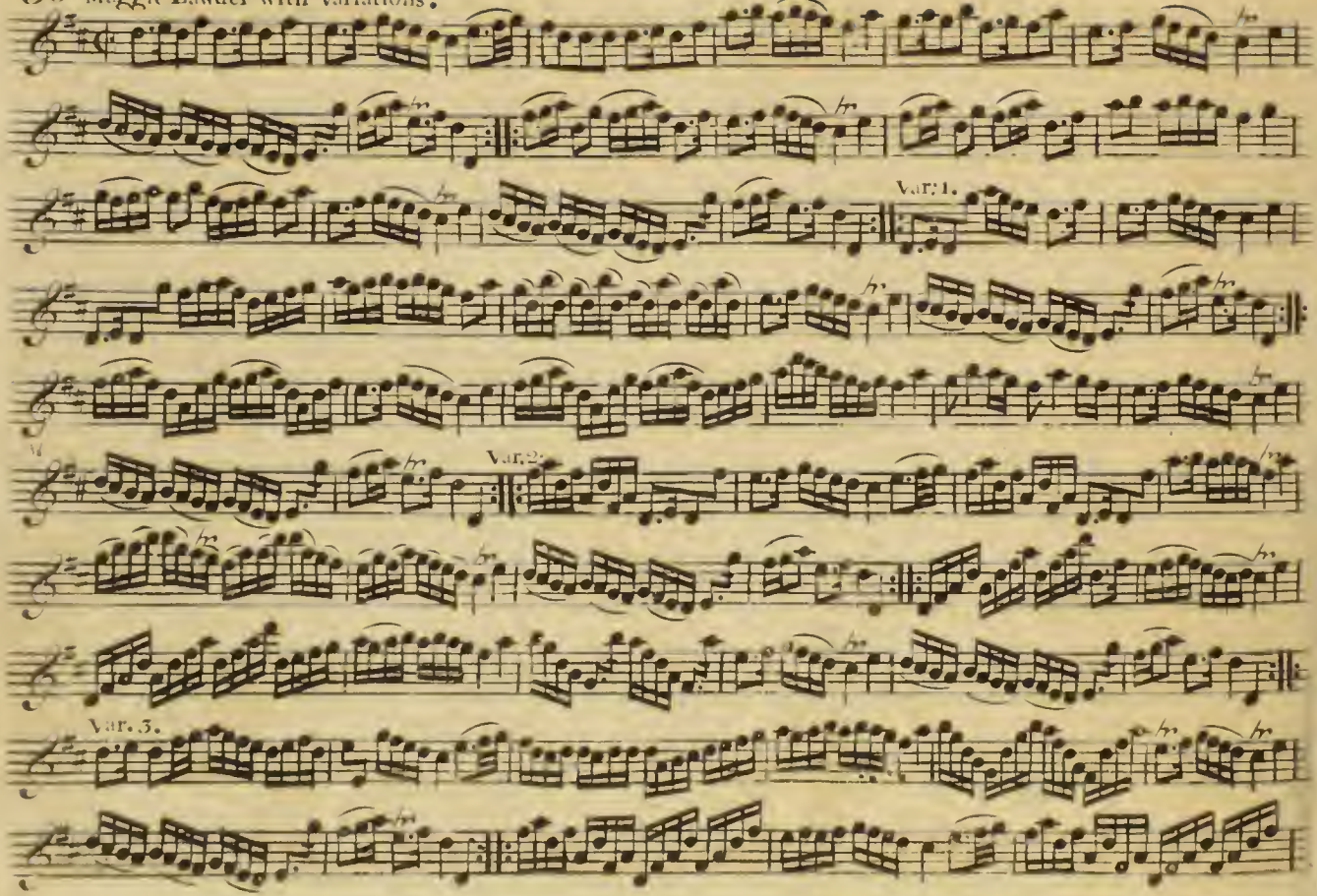


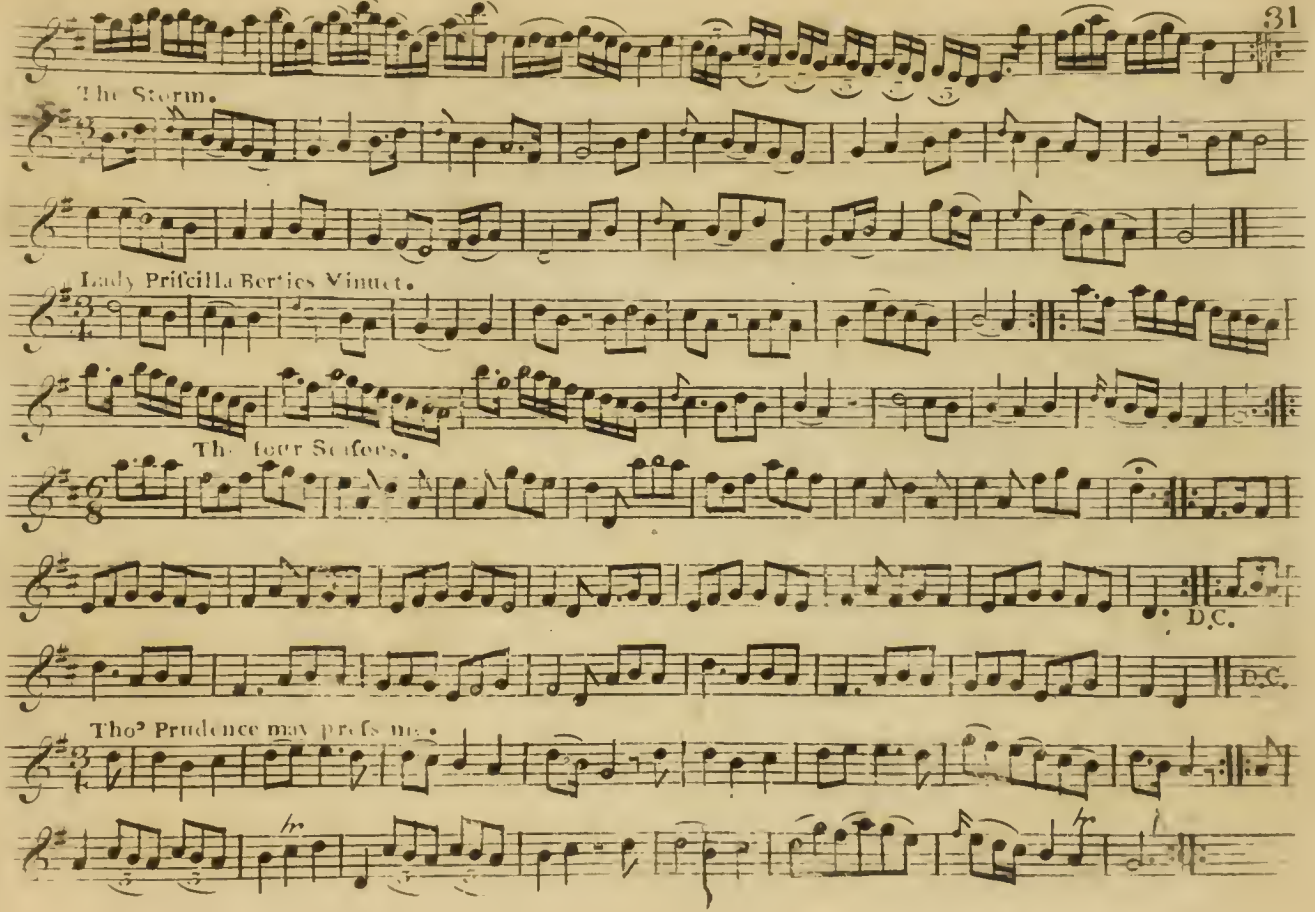
Widdemans Minuet.

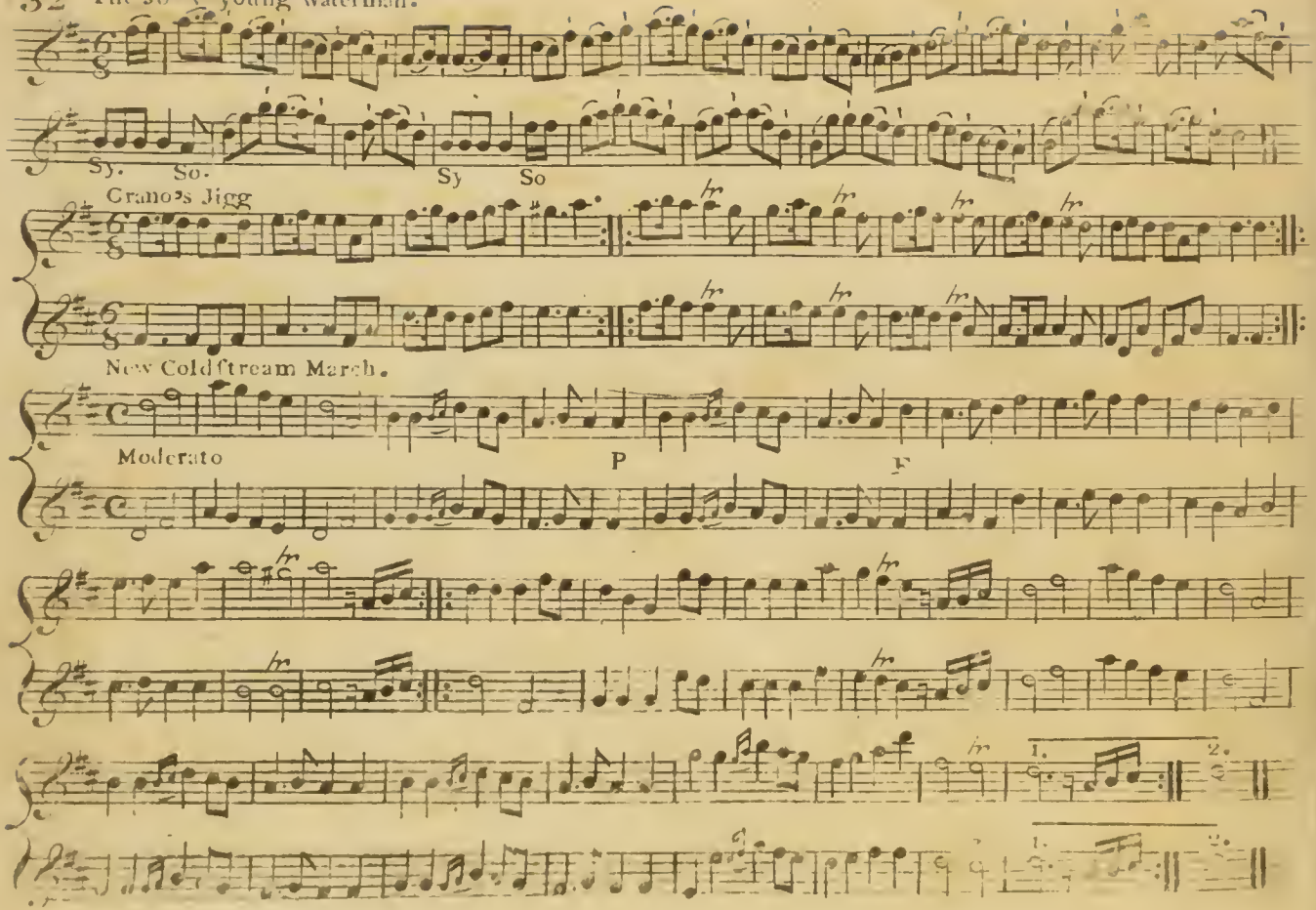


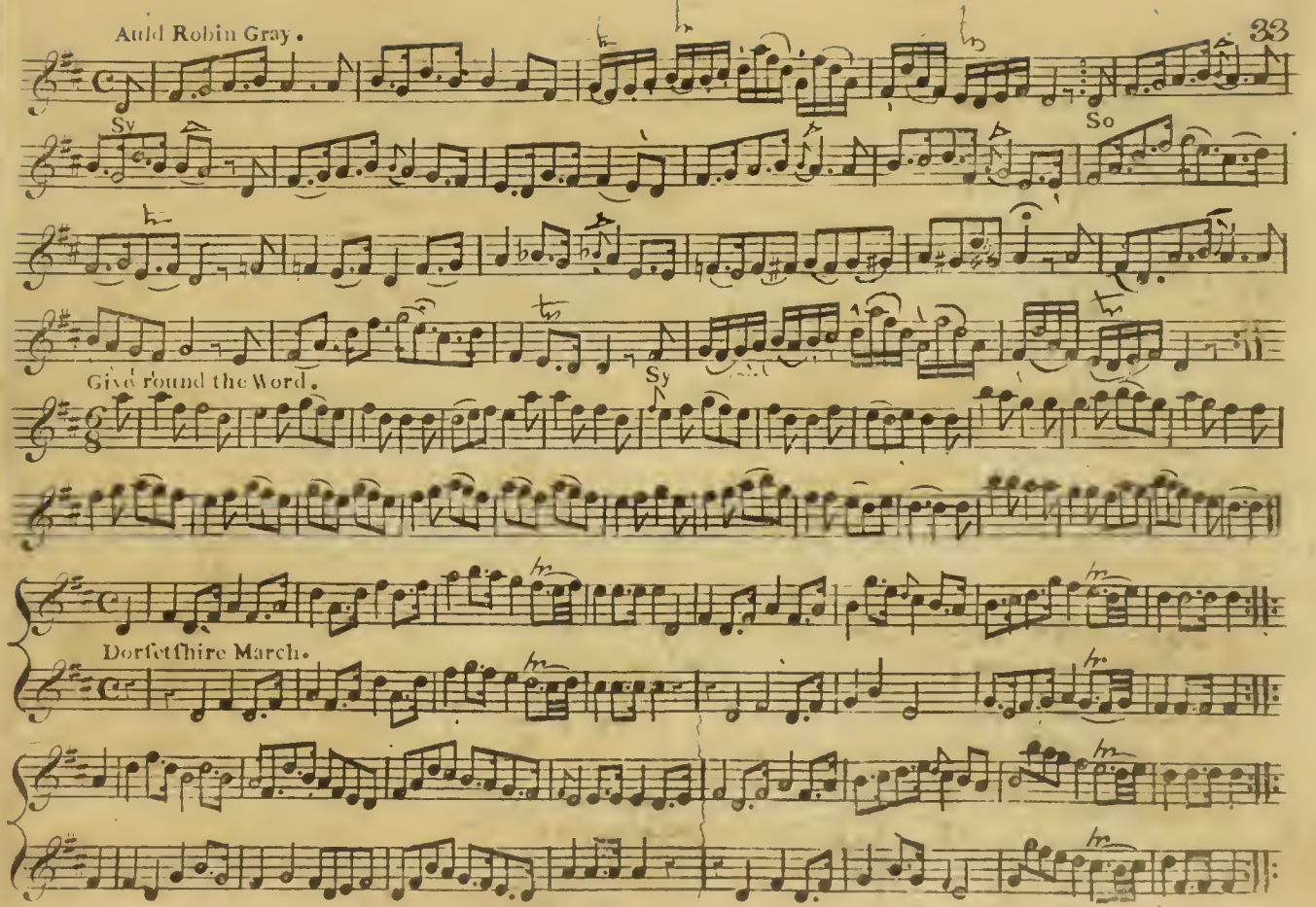
Paddy Whack.



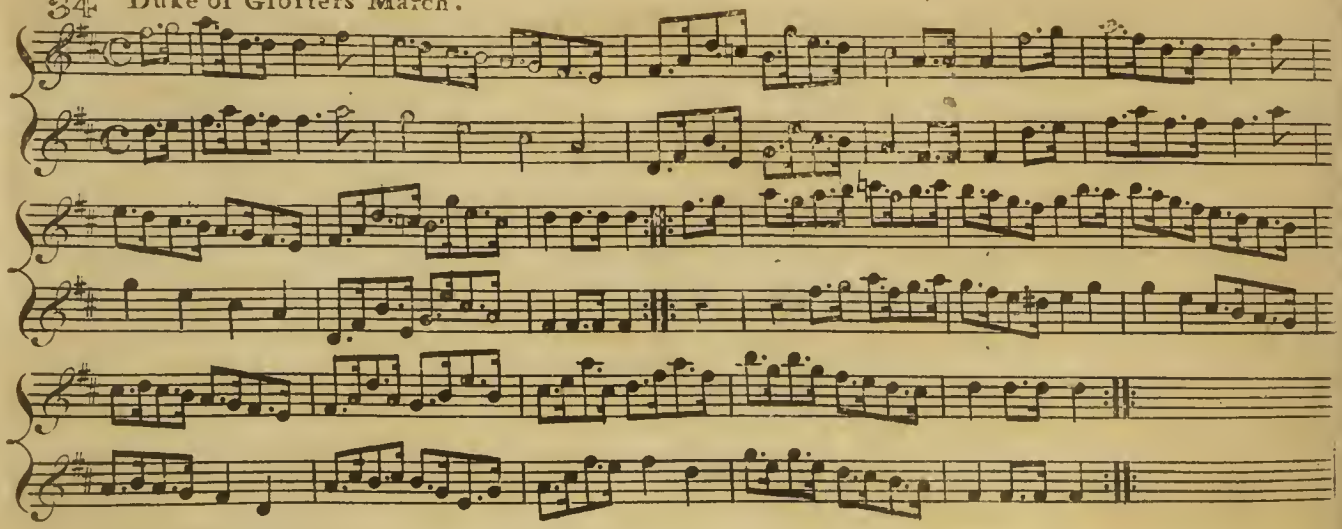

Var. 1.
Var. 2.
Var. 3.


The Storm.
Lady Priſcilla Bertie's Minuet.
The four Seaſons.
D.C.
D.C.
Tho' Prudence may preſs me.

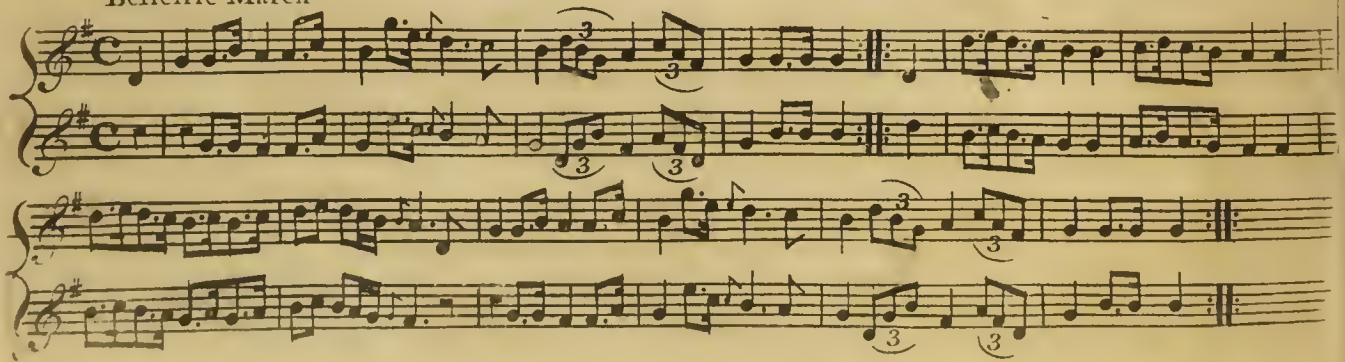

Sy. So.
Sy So
Cranoes Jigg
New Coldstream March.
Moderato
P
F
1.
2.


Auld Robin Gray.
Sy
So
Give round the Word.
Sy
Dorsetshire March.

34 Duke of Glofters March.



Belleifle March



A DICTIONARY.

Explaining fuch Greek Latin Italian and French Words as generally occur in Mufic.

A

Adagio, a flow Movement.
Affettuofo, very tenderly.
Allegretto, pretty quick.
Allegro, life and vigour.
Andante, fignifies that all the Notes muft be played equal and diftinctly.
Afsai enough.

B

Bene placito, at pleafure.

C

Canzonetta, a Song in general
Camera, Chamber, as Arie da Camera, Chamber Airs.
Con, with, as Con dolce, fee Dolce.

D

DC, or Da, Capo, begin again and end with the firft ftrain.
Dolce, foft, fweet, &c.
Duetto, an Air in 2 parts.

E

Echo or Echus in imitation of a natural Echo, this word is fometimes ufed inftead of Piano.

F

Flauto Traverfa, Ger: Flute.
F, For, or Forte, loud.
FF, or Piu Forte, louder then Forte.
Fortifsimo, very loud.
Fuga, or Fuge, is when fome of the Parts begin a certain Air, and the other Parts begin fome time after, imitating the firft and repeating the fame Air throughout all the Parts.

G

Galliarda, gay brifk, &c.
Gratioſo, flow and pleafing.
Grave, a flow Movement.

L

Largo, very flow.
Larghetto, not fo flow as Largo
Lento, or Lentement, flow.

M

Men, fignifies lefs, as
Men Allegro, not fo quick as Allegro.
Mod: Moderato moderately

N

Non, not, as Non troppo
Preſto, not too quick.

P

P. Pia, or Piano, foft.
PP. or Pianifsimo, very foft.
Piu All.º quicker than All.º
Preſto, faft or quick.
Poco All.º flower than All.º
Preſtifsimo, very quick.

R

Recitativo, or Recit.º to expreſs a fort of fpeaking in finging.

S

Senza, without, as Senza Violini without Violins.
Solo, alone, as Traverfa Solo, Ger: Flute alone.
Spirit, with Spirit.
Staccato, or Stoccato, in a plain & diftinct manner.
Subito, quickly.
Symphony, or Sy, that which is fet at the beginning or after, or fometimes in the middle of a Song.

T

Tacet, let it be filent.
Traverfa 1.mo first Ger: Flute.
Trio, Mufic in 3 Parts.
Tutti, all or all together.

U

Unifoni, all the Parts alike.

V

Vivace, with life and fpirit.
Volti, turn over.
Volti Subito, turn quick

A
A Soldier is the Lad for me - - 17
Away to the fields - - - - - 19
As now my Bloom - - - 22
Allemande Swifse - - - - 26
Auld Robin Gray - - - - 33
Adieu ye verdant lawns - - - 22
Belleifle March - - - - 34
C
Come rouse Brother Sportsman - 23
Cupid's recruiting Serjeant - - 26
Come haste to the Wedding - 26
Come rouze from your trances 25
Duke of Glofter's new March - 27
Duke of Glofter's March - - 34
Down the burn Davy - - - 29
Dorfetfhire March - - - 33
F
Foot's Minuet - - - - - 16
From the Eaft breaks - - - 16
Fair Hebe - - - - - 24
G
God fave the King - - - 16
Guardin Angels - - - - 20
Gramachree Molly - - - 21
Grano's Jigg - - - - 32
Give round the Word - - - 33
H
Hope thou Nurfe - - - - 16
Hark the huntfman's begun - - 16
How imperfect is expreffion - - 20
Heinel's minuet - - - - 21
Hark the Joy infpiring Horn - - 27
I
I lock'd up all my treafure - - 17
I do as I will with my Swain - - 22
If 'tis Joy to wound a Lover - - 24
K
Kate of Aberdeen - - - - 27
L
La Damofelle - - - - - 19
Lovely Nymph - - - - 24
Lady Prifcilla Berties Minuet - 31
M
Marionets Cotillon - - - - 19
Mr. Blanc's Minuet - - - - 20
Marquifs of Granby's March - - 23
Martini's Minuet - - - - - 25
Maggie Lawder with Var's - - 30
March in the Deferter - - - 28
N
Nancy of the Dale - - - 17
New Lango Lee - - - - 21
Now or never - - - - 28
New Coldftream March - - - 32
P
Paddy Whack - - - - 29
R
Row dow dow - - - - 17
S
Some how my fpindle - - - 19
Sweet paffion of Love - - - 23
Slingfby's Allemande - - - 22
Saw you my Father - - - - 21
Sir you are a Comical fellow - - 2
T
The Pantheon Cotillon - - - 16
The Sun from the Eaft - - - 18
The Dufky Night - - - - 19
Thou foft flowing Avon - - 20
The Frifky - - - - - 28
The Secilian Peafant - - - 29
The Spring newly dawning - - 27
The Storm - - - - - 31
The Vicar and Mofes - - - 23
The four Seafons - - - - 31
The Jolly young Waterman - - 32
Tho Prudence may prefs me - 31
Tally Ho - - - - - 18
The General Toaft - - - - - 24
When Wars alarms - - - - 17
Weideman's new Minuet - - - 21
Water parted from the Sea - - 26
Weideman's Minuet - - - - 29